

# **New York Philharmonic**

## **Pension Fund Benefit Concert**

John Williams, *Conductor*

Martin Scorsese, Steven Spielberg, *Hosts*  
(*New York Philharmonic debuts*)

### **A Tribute to Bernard Herrmann** **Hosted by Martin Scorsese**

“Death Hunt,” from *On Dangerous Ground* (1950)

#### EARLY YEARS IN HOLLYWOOD

“The Inquirer,” from *Citizen Kane* (1940)

“Ballad of Springfield Mountain,” from *The Devil and Daniel Webster* (1940)

“Gallop: The Whip,” from *Currier and Ives Suite* (1935)

#### WITH ALFRED HITCHCOCK

“Scène d’amour,” from *Vertigo* (1958)

Music from *Psycho* (1960)

Prelude (Driving Scene)

The Murder (Shower Scene)

#### WITH MARTIN SCORSESE

Two Selections from *Taxi Driver* (1975)

Night Piece for Orchestra

Prelude/Night Prowl — Blues

ALBERT REGNI, ALTO SAXOPHONE

Prelude from *North by Northwest* (1959)

INTERMISSION

**The Steven Spielberg/John Williams Collaboration**  
**Hosted by Steven Spielberg**

Excerpts from *Close Encounters of the Third Kind* (1977)

“Out to Sea/Shark Cage Fugue,” from *Jaws* (1975)

Excerpt from *Indiana Jones and the Last Crusade* (1989)

Theme from *Schindler’s List* (1993)

GLENN DICTEROW, VIOLIN

Finale from *E.T. The Extra-Terrestrial* (1982)

Film clips from *Psycho*, *The Birds*, *E.T. The Extra-Terrestrial*, *Marnie*, *The Trouble With Harry*, *Vertigo*, and *The Man Who Knew Too Much* are screened courtesy of Universal Studios Licensing LLLP.

Film clips from *North by Northwest* are licensed by Turner Entertainment Co.

Film clips from *Indiana Jones and the Last Crusade* are screened courtesy of Paramount Pictures.

Recordings of the New York Philharmonic are available on the New York Philharmonic Special Editions label and other major labels, including Deutsche Grammophon, London, New World, RCA, CBS/Sony, and Teldec/Warner Classics.

Please be sure that your cell phone and paging device have been set to remain silent.

In consideration of both artists and audiences, latecomers will be seated only after the completion of a work. Patrons who leave the hall will not be reseated during the work.

The photography, sound recording, or videotaping of these performances is prohibited.

# Notes on the Program

BY JAMES M. KELLER, NEW YORK PHILHARMONIC PROGRAM ANNOTATOR

## MUSIC BY BERNARD HERRMANN

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### Born

June 29, 1911, in New York City

### Died

December 24, 1975, in Los Angeles, California

### Works composed and premiered

*On Dangerous Ground*: composed November–December 1950, for release in 1952

*Citizen Kane*: composed summer 1940, for release in 1941

*The Devil and Daniel Webster*: composed summer 1940 (completed July 10), for release in 1941

*Currier and Ives Suite*: composed 1935; the first documented performance was in March 1937 by the CBS Symphony on CBS Radio, Howard Hanson, conductor.

*Vertigo*: composed January–February 1958, for release later that year

*Psycho*: composed February–March 1960, for release later that year

*Taxi Driver*: composed October–December 1975, for release in 1976

*North by Northwest*: composed January–March 1959, for release later that year

John Williams is the preeminent composer of Hollywood film music and has been for the past three decades. In this concert we hear music from a number of his groundbreaking film scores, but we also hear music he has selected by another film composer whose work he particularly admires: Bernard Herrmann.

Asked to name the most indispensable film composer of the pre-Williams era, nearly all film aficionados would say Herrmann. He didn't set out to be a film composer, to be sure, and his early training resembled that given to many youngsters who showed more than usual musical talent. He studied violin as a child, and by the time he was 13 he was composing well enough to snag a \$100 prize for a song he had written. While he was a student at DeWitt Clinton High School in New York City, he and his close friend Jerome Moross (who would also go on to fame as a film composer) came across some music by Charles Ives in a music store on 57th Street; Herrmann was so struck by the pieces that he wrote a letter to Ives (who was hardly known at the time) and, in return, received an invitation to visit. A friendship developed, and Herrmann became one of the earliest and most ardent champions of Ives's compositions.

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### Great Moments in the

**1892** In France, Gaston Paulin composes original music for Émile Reynaud's *Pantomimes lumineuses*.

**1908** Camille Saint-Saëns composes an original orchestral score to accompany Henri Lavédan's *L'Assassinat du duc de Guise*.

**1909** Edison Pictures first distributes musical cue sheets with its films to help theater pianists and organists perform appropriate accompaniments.

**1915** D.W. Griffiths's *The Birth of a Nation* tours America with its own orchestra.

As a student at New York University Herrmann studied composition with Percy Grainger and Philip James, and he continued his work at The Juilliard School, with Bernard Wagenaar (in composition) and Albert Stoessel (conducting). In 1931 he formed his own ensemble, the New Chamber Orchestra, to explore avant-garde repertoire. In 1934 he joined the staff of CBS as an arranger and rehearsal conductor, and in 1940 he was appointed chief conductor of the CBS Symphony Orchestra. He also contributed original music to CBS productions, and his scores for Orson Welles's radio shows led to an invitation to write the music for that director's two Hollywood films, *Citizen Kane* (1941) and *The Magnificent Ambersons* (1942).

The rest, as they say, is history. Herrmann continued to compose concert works (his *Currier and Ives Suite*, for example, was not written for a film), but with such cinematic successes under his belt he was eagerly sought out by the Hollywood elite to provide what would become a 35-year freshet of music for film and television productions. His output would include some of the greatest achievements in all of film history. Other splendid film composers had already set the stage, of course – Erich Wolfgang Korngold and Max Steiner, for example, had had head starts – but Herrmann quickly became recognized for his peculiar ability to provide music that reflected, and in many

cases highlighted, subtle psychological aspects of characters. He was particularly adept at creating a musical background that inspired unease in the viewer or listener, and so it was probably inevitable that he should hook up with the film director most famous for doing the same thing: Alfred Hitchcock.

The film scores Herrmann provided for Hitchcock are all exemplary, and include some of his most acclaimed achievements: *The Trouble With Harry* (1955), *The Man Who Knew Too Much* (1956), *The Wrong Man* (1956), *Vertigo* (1958), *North by Northwest* (1959), *Psycho* (1960), *The Birds* (1963, which is an electronically manipulated soundscape rather than a traditional instrumental score), *Marnie* (1964), and *Torn Curtain* (1966). His score for the last of these was not used in the film: Hitchcock wanted a jazz-pop score, but Herrmann insisted on a more classical orchestral sound, and the two parted company forever.

Of course, Herrmann also worked with other great directors: Orson Welles, in the films that launched his career, and also Joseph Mankiewicz (*The Ghost and Mrs. Muir*, 1947), J. Lee Thompson (*Cape Fear*, 1961), François Truffaut (*Fahrenheit 451* in 1966, *The Bride Wore Black* in 1967), Brian De Palma (*Sisters* in 1972, *Obsession* in 1975), and Martin Scorsese (*Taxi Driver*, 1975). In fact, Herrmann died the night he finished recording the score for *Taxi Driver*; Scorsese dedicated the film to his memory.

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## History of Film Music

**1920s** Film scores are increasingly undertaken by acknowledged classical composers, including Milhaud (for Marcel L'Herbier's *L'Inhumaine*, 1924), and Honegger (for Abel Gance's *Napoléon*, 1927).

**1926** The New York Philharmonic records a score (by William Axt and David Mendoza) for Warner Brothers' *Don Juan*, the Vitaphone discs of which are to be coordinated with the film's screenings.

About his work with Alfred Hitchcock, Bernard Herrmann once said:

I'm brought in at the very beginning of the idea of a film. And by the time it has gone through all its stages of being written and rewritten and the final process of photographing it, I am so much a part of the whole thing that we have all begun to think one way. ...

***Psycho*** is a very good example of the — if I might put it — of the freedom with which Hitch thinks about music. Originally the plan was ... not to have any music over any of the murder scenes. However, I differed with Hitch about this and I felt that music was needed....



[T]he music was recorded and we were dubbing the film and we got to the murder scene and we ran the scenes without the music, and then I suggested to Hitch that I would like to show him the same scenes with music. And he said, "I thought we agreed not to have any." And I said, "We can have it that way, but at least listen to it ..." And [after seeing the scored version] he said immediately, "We must have the music, of course!" And I said, "But you were against it." And he said, "Oh, no. All I made was a poor suggestion."

*Janet Leigh as Marion Crane in Alfred Hitchcock's Psycho (1960)*

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## Director-Composer Collaboration

In a 1976 interview in *Film on Focus*, **Taxi Driver** director Martin Scorsese and producer Michael Phillips spoke about Bernard Herrmann:

**MS:** I knew Benny for about two years and we got to be very, very friendly. He was fine to work with if you just talked to him, explained it to him .... Like I'd say, "Benny, I really think it needs this, or it needs that, but I'm not quite sure of exactly what." If he respected your work, he'd come up with it on his own and he wouldn't give you a hard time.



Robert De Niro as Travis Bickle in Martin Scorsese's *Taxi Driver* (1976)

**MP:** His understanding was uncanny. For example, we were on the recording stage and ... at the end of the slaughter, there's a reprise of the main theme, the love theme, only this time it's done in a very brutal fashion.... We heard that for the first time on the recording stage and Benny explained that the reason he did it that way was to show that this was where Travis's fantasies about women led him. His illusions, his self-perpetuating way of dealing with women had finally brought him to a bloody, violent outburst and I had never thought of it in terms of what Benny said, but Bobby [De Niro] and I both said, "God, he's right." Absolutely. Perfect.

**MS:** The score works because Benny understood, and I mean *really* understood, the picture so well.

## MUSIC BY JOHN WILLIAMS

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### Born

February 8, 1932, in Flushing, Queens, New York City

### Resides

Los Angeles, California

### Works composed and premiered

*Close Encounters of the Third Kind*: composed 1977, for release later that year

*Jaws*: composed 1975, for release later that year

*Indiana Jones and the Last Crusade*: composed 1989, for release later that year

*Schindler's List*: composed 1993, for release later that year

*E.T. The Extra-Terrestrial*: composed 1982, for release later that year

Williams began studying with the jazz pianist and arranger Bobby Van Eps. During the early 1950s he served in the Air Force (conducting and orchestrating for bands), studied at Juilliard for a year with the eminent Rosina Lhévinne, and began making his way in the world of jazz clubs and recording studios. Back in Los Angeles for the second half of the decade, Williams studied composition at UCLA with Mario Castelnuovo-Tedesco and Arthur Olaf Andersen and soon became enmeshed in the musical side of the television and movie industry.

He orchestrated a number of feature films in the 1960s and by the 1970s emerged as an important film-score composer in his own right. Ronald Neame's *The Poseidon Adventure* (1973) marked one of his first incontrovertible successes as a film composer, but the breakthrough that would make his name synonymous with the sounds of the screen came two years later with Steven Spielberg's aquatic thriller *Jaws*. Spielberg would go on to deliver a profusion of Hollywood hits of surprisingly different character, and Williams became the composer of choice to mirror, support, and advance their action and their emotional states through music. Their collaboration continues to

**J**ohn Williams was born into the film industry, after a fashion, since his father was a film-studio musician; he grew up studying first piano and then trombone, trumpet, and clarinet. When his family moved to Los Angeles, in 1948,

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### More Great Moments ...

**1927** Warner Brothers releases *The Jazz Singer*, which includes Al Jolson speaking some dialogue and singing several selections; it goes down in history as the first "talkie."

**1930s** Hollywood movie musicals boast scores by figures such as Irving Berlin (*Top Hat*, 1935), Jerome

Kern (*Swing Time*, 1936), George Gershwin (*Shall We Dance*, 1937), and Harold Arlen (whose songs appeared in *The Wizard of Oz*, 1939).

**1934** For the first time the Academy Awards includes a category for Best Score.

this day: this year saw Williams's 44th and 45th nominations for Oscars, one for Spielberg's *Munich*, the other for Rob Marshall's *Memoirs of a Geisha*.

As reflected by his self-competition at this year's Academy Awards, John Williams's scores were not limited to Spielberg hits. He concurrently maintained close working relationships with other leading Hollywood directors. For George Lucas he provided the memorable musical underpinnings for *Star Wars* (1977), *Star Wars: Episode I – The Phantom Menace* (1999), and *Star Wars: Episode II – Attack of the Clones* (2002). For Oliver Stone he supplied scores for *Born on the Fourth of July* (1989), *JFK* (1991), and *Nixon* (1995). He composed music for Alfred Hitchcock's *A Family Plot* (1976), Brian De Palma's *The Fury* (1978), Irvin Kershner's *Star Wars: Episode V – The Empire Strikes Back* (1980), Richard Marquand's *Star Wars: Episode IV – Return of the Jedi* (1983), Alan J. Pakula's *Presumed Innocent* (1990), Barry Levinson's *Sleepers* (1996), and Ron Howard's *Far and Away* (1992). Working at a pace of about two film scores per year, he has now completed approximately 80, and in the course of doing so he has been recognized with an impressive succession of honors, including five Academy Awards, 18 Grammys, three Golden Globes, and four Emmys, in

addition to induction into the Hollywood Bowl Hall of Fame (in 2000) and a Kennedy Center Honor (in 2004).

Williams has arranged selections from many of his film scores to create stand-alone concert suites which he himself often conducts. He has led these often not only with the Boston Pops Orchestra (which he served as music director from 1980 to 1993, after which he became its laureate conductor), but also with many of the leading symphony orchestras that he visits regularly as a guest conductor.

He also remains active as a composer of orchestral concert pieces not connected to films, including full-fledged symphonies and a series of concertos: for Flute (1969), Violin (1976), Tuba (1985), Clarinet (1991), Cello (1994), Bassoon (1995), Trumpet (1996), and Horn (2003). His Bassoon Concerto, subtitled *The Five Sacred Trees*, was commissioned by the New York Philharmonic for its 150th Anniversary, and the Orchestra premiered it on April 12, 1995, with Principal Bassoonist Judith LeClair as soloist, with then-Music Director Kurt Masur conducting. Ms. LeClair went on to reprise the work with the San Francisco Symphony and London's Royal Academy Orchestra, and recorded it with the London Symphony Orchestra, with Williams conducting.

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### ... In the History ...

**1935–55** The Golden Age of Hollywood sees the rise of acclaimed music departments comprising composers – among them European emigrés such as Korngold, Rózsa, and Tiomkin – arrangers, orchestras, etc., within the major studios.

**1940s –70s** American composers such as Herrmann, Copland, and Elmer Bernstein become increasingly active in Hollywood; jazz, pop music, and electronic techniques grow popular.

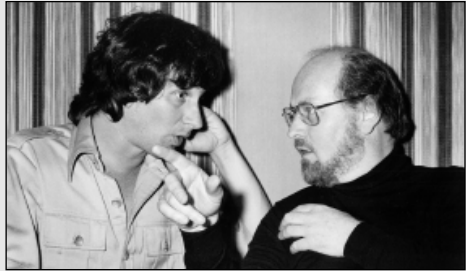


## The Director-Composer Collaboration

A selective list of John Williams's scores for Spielberg films includes many absolutely must-hear entries, including *Close Encounters of the Third Kind* (1977), *Raiders of the Lost Ark* (1981), *E.T. The Extra-Terrestrial* (1982), *Indiana Jones and the Temple of Doom* (1984), *Empire of the Sun* (1987), *Indiana Jones and the Last Crusade* (1989), *Jurassic Park* (1993), *Schindler's List* (1993), *Amistad* (1997), *The Lost World* (1997), *Saving Private Ryan* (1998), *Minority Report* (2002), and *Catch Me if You Can* (also of 2002, which was his 20th score for Spielberg).

About his colleague, Mr. Spielberg has said:

John Williams reinterprets our films with a musical narrative that nails the suspense we could only hint at, achieves the screams that we were so hoping for, and pushes the audience from the brink of applause to breaking into it spontaneously, and when our stories make the audience's eyes brim, John's music makes the tears fall. Sometimes I think I direct a lot of films just to discover the music that John will write, capturing his lightning in a bottle.



*From top: director Steven Spielberg and composer John Williams collaborating on Close Encounters of the Third Kind (1977)*

*Richard Dreyfuss as Matt Hooper and Robert Shaw as Quint in Jaws (1975)*

*Ben Kingsley as Itzhak Stern in Schindler's List (1993)*

*Henry Thomas as Elliott with E.T. in E.T. The Extra-Terrestrial (1982)*



The listening public has grown to appreciate John Williams as an indispensable voice of our time. Although his scores cover a broad emotional range — the tragic, the comedic, the epic, the intimate — music lovers probably cherish him most for the heroic optimism that often pervades his music. It seems perfectly natural that he should have been tapped to provide fanfares and theme music for the most festive and hopeful of occasions, including for several of the recent Olympic Games.

**Instrumentation:** The works on this program all employ a large symphonic complement. At various times you will see on stage the following instruments: up to three flutes (all of which double piccolo over the evening and one of which periodically doubles alto flute), two oboes,

English horn, three clarinets (one doubling bass clarinet), two bass clarinets (one doubling E-flat clarinet and another doubling “regular” clarinet), three bassoons (with frequent doubling of contra-bassoon), up to eight horns at a time, four trumpets, four trombones, two tubas, timpani, two harps, piano, celesta, organ[?], harpsichord[?], and strings. The percussionists will perform on drum set, snare drum, tenor drum, chimes, metal bell plate, suspended cymbals, crash cymbals, sizzle cymbal, timbales, congas, tam-tams, bass drum, vibraphone, marimba, xylophone, orchestra bells, bell tree, triangles, castanets, tambourine, cow bell, samba whistle, reco reco, and tom-toms. The *Taxi Driver* selections also employ acoustic guitar, electric bass, and a significant solo part for alto saxophone.

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### ... Of Film Music

**1975** John Williams, already a veteran of some 20 film scores, earns acclaim for his music for the Steven Spielberg megahit *Jaws*; children start having nightmares

about ill-humored marine life; the ongoing viability of orchestral scores is asserted in ensuing film scores by Williams and his contemporaries.